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retouched or restored either by Mr. Fry or under his direction, except around the edges of the repairs or restorations. After its cleaning the picture was thinly revarnished with a diluted mastic varnish."

The report upon the other pictures which had been cleaned by Mr. Fry showed an equally careful examination of details, and the conclusion reached was that stated above, namely, that no injury had been done to any of the pictures by the treatment to which they had been subjected. This conclusion has since been confirmed by others competent to judge of the matter, among whom I may cite Mr. Frederick Dielman, president of the National Academy, who writes to Mr. Robinson:

"Having read the report made by the Director and yourself to the Board of Trustees, dated April 30, 1906, and having made, as requested, a careful examination of the paintings referred to in the same, restored and now on exhibition, I beg to say that in my judgment the present condition of these paintings fully confirms the statement made in your report as the result of your investigations; and that I concur entirely in your finding and opinion."

That the writer of the article in the *Academy Notes* has been deceived in his judgment as to what has been done to the pictures in the Museum is best evidenced by what he says of two of them. Manet's "Boy with the Sword" he finds to have been varnished so that it "has the appearance of a newly polished shoe." When it was in the Albright Art Gallery a year ago "it was in superb condition," but to-day it is "not what it was then." As a matter of fact, nothing whatever has been done to the picture either recently or, so far as any one here can remember, since it came into the possession of the Museum, except that when it was hung in its present position the glass was removed on account of the reflection that it cast. And the same is true of Van der Meer's "Young Woman Standing by a Window." This, he says, has "suffered at some time" from cleaning, and the "harmony of its former rich coloring no longer exists." If he remembers the picture with anything but its present coloring, his recollection must be of a time before it came to the Museum, for nothing has been done to it since, except that the glass was removed this spring.

It is not for me to comment upon the wisdom of publishing judgments formed as these appear to have been, without conference with our Director or Assistant Director, with whom I have every reason to suppose Dr. Kurtz has friendly relations. I am concerned only with the facts in the case. But from this point of view I cannot close without a word in regard to the writer's characterization of Mr. Fry as possessing "enthusiasm apparently unmitigated by knowledge or experience." Had this description been true, Mr. Fry would never have been called into the service of our Museum. That his reputation for knowledge is high in Europe is perhaps best proved by the strong pressure which was brought upon him to persuade him to accept the directorship of the National Gallery in London last winter, the highest position to which any Englishman of his profession can aspire; and that his experience and skill as a restorer are appreciated by connoisseurs in this country outside of the Metropolitan Museum needs no other evidence

than the fact that such a careful and discriminating collector as Mr. John G. Johnson, of Philadelphia, has intrusted to him some of his most valuable and delicate pictures. Of his work, Mr. Johnson says, in a recent letter:

"Mr. Fry, in addition to his extraordinary all-round knowledge of matters of art, not confined to paintings, is an artist, and most thoroughly informed as to all matters connected with what I may call the physique of a painting. Some years ago he restored a Giovanni Bellini now belonging to me, which required the highest skill in restoration. His work was done most admirably, and the painting has not disclosed the slightest evidence of anything done to it which injured it. It was very greatly improved by the work. . . . In no way would I be apprehensive of ill-results attendant upon confiding to his care a work of art of the very greatest value"

MR. GEORGE A. HEARN'S RECENT GIFT TO THE MUSEUM

MR. HEARN'S letter of January 11th, proffering his generous gift of paintings and endowment fund has already been printed in the Bulletin. Accompanying that letter was another letter explaining why he had modified his original offer of December 18, 1905. This letter is a clear expression of Mr. Hearn's views with regard to the arrangement of pictures and other objects of art in museums, particularly in connection with conditional gifts, and is here reproduced as an interesting contribution to these subjects:

To the Trustees of the Metropolitan Museum of Art.

GENTLEMEN:

Objection having been raised to the condition accompanying my offer of pictures and money to the Museum, I deem it but due to myself to offer justification therefor.

It having been said that it is difficult to meet the demand that gifts of paintings be kept together permanently, because such collections represent different nationalities and periods, I would reply, that while such difficulty might arise where the gifts number a dozen or so, it cannot be true where an entire gallery is harmoniously filled from a definite standpoint, for then the collection becomes a unit, or let us say, a small Museum in itself; the separate works contained therein holding consistent relation to each other, completing the roundness of the whole.

This collection is not simply a number of unrelated pictures that happened to please the fancy, brought to the Museum from the walls of my home; on the contrary, it is a collection formed in the gallery where it now hangs, during a number of years, having been subjected to frequent changes, always with improvement, and, by consent and approval of the authorities, until the present harmony was secured. To scatter these paintings through different rooms would be to undo the result I have desired to attain, and the artist or art lover will find nothing in Gallery 15 to interfere

with his enjoyment, nor can the effect be said to be disturbing to the Museum.

It is but natural, that donors should prefer to have their gifts assembled where they may be seen at their best, rather than scattered through various rooms. Certain collections of paintings, porcelains, jades, musical instruments, now in the Museum, are far more interesting shown by themselves than if broken up. Furthermore, they are gifts no museum can afford to refuse on the ground that they are to be kept together permanently; for it is to the generosity of private individuals that we must look for the constant growth of the institution.

To distribute this collection according to schools would be to substitute a mechanical subdivision for an arrangement arrived at after years of loving study.

The objection raised to keeping together individual collections has not disturbed European Museums. For example, in the National Gallery, we find the Peel Collection, though *purchased* in 1871, is still kept together; then there are those notable examples of Turner, which were accepted by the Trustees with the condition that they should hang with the Claudes. In the South Kensington, we find the Sheepshank Pictures kept together, as well as the Forster, the Dyce and others, including the charming collection of Furniture, Pictures and Art objects bequeathed by Mr. Jones.

In the Louvre, hangs the Le Caze Collection. In the Ryks Museum, at Amsterdam, we find the Van der Hoop Collection occupying rooms by itself, and in the same Museum, we note the Dupper Collection, the Van de Poll Collection, as well as four lesser ones, kept together as harmonious units. It is worthy of remark that the Reid Collection, bequeathed to the Glasgow Gallery with the same condition, numbers but ten paintings, divided between four nationalities; others might be named, if further examples were needed. In fact, if there be any ground for such objection, does it not seem strange that the foremost European Museums deliberately create such collections by assembling conspicuous pictures of different periods and nationalities in single rooms? In the Tribune of the Uffizi in Florence, do we not find works by Van Dyck, Durer and Cranach hanging with those of Titian, Raphael and Correggio? In the "Salon Carré," of the Louvre, we find Rembrandt, Dow and Van Dyck hanging with Bellini, Titian and Leonardo, or touching shoulders with Murillo, Paul Veronese, Memlinc, Rubens, Holbein and others.

The same assembling of varied works appears in the great gallery of the Wallace Collection, the latest European Museum opened; one of the great rooms of the world, where Dutch, Flemish and English, Italian and Spanish pictures hang side by side to the advantage of the whole. The great room of the Hermitage Gallery, contains works by Italian, Spanish, Dutch, Flemish and other nationalities.

On the other hand, any one who has visited the exhibitions of the work of a single painter, must have felt the loss which such a painter sustains in the ordeal, whether it be the great Rembrandt and Van Dyck exhibitions of a few years ago abroad, or the shows of modern painters, like Cazin and Inness, held in this city. It is an undisputable fact that two pictures, both good, by the same artist, may both be hurt by being hung together; this is recognized in the best arranged galleries in the world. Who has not felt disappointed upon first visiting the room in the National Gallery where the Turners hang; or upon entering the room in the Hermitage, where forty-one examples of Rembrandt are to be seen?

If paintings are only to be enjoyed and studied when arranged in chronological sequence, the same rule will apply to exhibits of sculpture, bronzes, porcelains and other objects shown in the Halls; but will any one claim that such is the case? The proportion of visitors that demand such a condition for their enjoyment is small indeed. Aesthetic pleasure derived from a work of art is not dependent on any such chronological or mathematical arrangement. While consideration of size, color and tone—and space to be occupied, must enter into any arrangement of pictures, it is essential, first and last, that the works shown be of good quality and representative of their authors.

The fifty-one paintings in this collection in Gallery 15, embrace only four nationalities, of which thirty-four are English, eight Dutch and Flemish, three French and six American. The English pictures are arranged in two groups, facing each other on the east and west walls. The Dutch and Flemish, by making one change, can be practically brought together, namely: by transposing the Van Dyck and the Vincent and the Romney; but this, in my opinion, would not be an improvement, as the light is more favorable to the Van Dyck where it now hangs.

The Americans were purposely hung in the Gallery to show that good American pictures can hold their own against the foreigners; I never have discriminated in making purchases, the test always being, "Is the picture good," and the only preference being, to buy the American when quality and value were equal.

While under the impression that my gifts of pictures and money, as offered at the December 18th Meeting of the Board, had been unanimously accepted by the Trustees, nevertheless, in deference to views of those who think that the Museum should not be bound to perpetual conditions, I have amended the offer, in full expectation that the Authorities of the Museum as now or hereafter constituted, will consider themselves under moral obligation to conform to wishes expressed.

Very truly yours,

(signed) GEORGE A. HEARN.

Thursday, January 11, 1906.

NOTES

HELPS TO VISITORS.—Among the publications recently issued by the Museum is a leaflet, called *Index to the*

Collections, which consists of a list alphabetically arranged, showing the different subjects to be found in the Museum, and